



## THE INFLUENCE OF THE ROMANTIC MOVEMENT ON CONTEMPORARY LITERATURE

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**Abstract.** *Romanticism emerged as a pivotal intellectual movement that significantly influenced Western civilization's literature, art, music, architecture, criticism and historiography during the late 18th and mid-19th centuries. It rejected the principles of order, harmony and rationalism that defined Classicism and late 18th-century Neoclassicism, positioning itself as a response to the Enlightenment's emphasis on reason and materialism.*

**Keywords:** *Western civilization, emotion, vision, irrationality, romanticism, enlightenment, the hero, genius, mysterious.*

**Introduction:** Romanticism is an attitude or intellectual direction that shaped a great deal of Western civilization's late 18<sup>th</sup> and mid 19<sup>th</sup> century literature, art, music, architecture, criticism, and historiography. The principles of order, serenity, harmony, balance, idealisation, and rationalism that characterised Classicism in general and late 18th-century Neoclassicism in particular might be understood as being rejected by romanticism. In some ways, it was also a reaction against the Enlightenment, as well as against the rationalism and physical materialism of the eighteenth century. Individuality, subjectivity, irrationality, inventiveness, personal spontaneity, emotion, vision, and transcendence were all highlighted by romanticism.

### RESEARCH MATERIALS AND METHODOLOGY

Among the characteristic attitudes of Romanticism were the following: a deepened appreciation of the beauties of nature; a general exaltation of emotion over reason and of the senses over intellect; a turning in upon the self and a heightened examination of human personality and its moods and mental potentialities; a preoccupation with the genius, the hero, and the exceptional figure in general and a focus on his or her passions and inner struggles; a new view of the artist as a supremely individual creator, whose creative spirit is more important than strict adherence to formal rules and traditional procedures; an emphasis upon imagination as a gateway to transcendent experience and spiritual truth; an obsessive interest in folk culture, national and ethnic cultural origins, and the medieval era; and a predilection for the exotic, the remote, the mysterious, the weird, the occult, the monstrous, the diseased, and even the satanic. an emphasis upon imagination as a gateway to transcendent experience and spiritual truth; an obsessive interest in folk culture, national and ethnic cultural origins, and the medieval era; and a



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## RESEARCH RESULTS AND DISCUSSION

Pre-Romanticism, or a series of connected movements from the middle of the 18th century onwards, might be considered the precursor of Romanticism proper. One of these was a renewed interest in the mediaeval romance, which is where the phrase "Romantic movement" originated. The romance was a chivalric adventure tale or ballad that stood in stark contrast to the elegant formality and artificiality of dominant Classical forms of literature, such as the English heroic couplet in poetry or the French Neoclassical tragedy, with its emphasis on individual heroism and the exotic and mysterious. This newfound fascination with comparatively simple yet blatantly sentimental historical literary representations was to be a defining feature of Romanticism.

## CONCLUSION

Characters became the primary creative representations of the social concerns of his Scottish novels. However, doubtful inclinations emerged: Austen cautioned that the comic character posed a threat to social order; Peacock's comic characters were ultimately overpowered by a bitter satirical spirit; and Byron employed a form of Romantic Irony in Don Juan to refute moral claims. Untarnished by scepticism, romantic views of humour emphasised the moral role of the funny sensibility, viewing it as a compassionate and forgiving force founded on love for humanity<sup>1</sup>; Sartor Resartus represented the pinnacle of the hilarious imagination's moral and metaphysical potential. Beyond this, though, Dickens's early novels reveal a deep tension between the moral and social tendencies of humour and the increasingly anarchic, grotesque directions it takes. This tension is further enhanced by Thackeray's development of ironical perspectives, which further underscored humor's positive and optimistic tendencies. Eliot disapproved of the egocentric, sardonic, and hideous potential of viewing moral advancement and societal harmony as requiring acceptance of unpleasant realities.

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<sup>1</sup> The grotesque mode's subversive potency was regarded with distrust